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$1.25 a copy; $52 a year — *The International Newspaper of Marketing* — *Thursday, July 5, 1984*

Dewitt snaps upfront buys for Polaroid

By STEWART ALTER

Polaroid Corp.'s recruitment of DeWitt Media to design its upfront tv buy last month is raising further questions about the camera marketer's relationship with Doyle Dane Bernbach.

Gene DeWitt, who formed his own media management company 3½ months ago, confirmed that he had received the assignment. Mr. DeWitt is a former exec vp-director of media services, McCann-Erickson Worldwide.

"We have been engaged to negotiate upfront network prime time buys for several advertisers and Polaroid is one of those," Mr. DeWitt said, adding that Pizza Hut is another. For both of those clients, he said, "We've basically completed our negotiations and have our buys on hold."

Carl Johnson, vp-worldwide advertising, Polaroid, said Mr. DeWitt has been retained as the equivalent of an in-house media expert, a position that Mr. Johnson said does not exist at Polaroid. "As a prelude to creating an in-house media group, we have dealt with many consultants, and [Mr. DeWitt] is one of them. Gene is functioning as our in-house media person."

Mr. Johnson said Mr. DeWitt's role will not affect

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From toys to togs

Fisher-Price broadens its product lines this August with Fisher-Price Playwear, "children's clothing that mothers helped design." Waring & LaRosa, New York, handles.

Nabisco bakes deal for ESPN as ABC partner

By CRAIG REISS

NEW YORK—ABC Video Enterprises is reportedly prepared to sell Nabisco Brands as much as a 30% ownership interest in Entertainment & Sports Programming Network for an undisclosed price, according to sources.

These sources also report that as part of the deal, Ohlmeyer Communications, half-owned by Nabisco, will play a management role in the cable sports network. Ohlmeyer Communications' chairman is Don Ohlmeyer, former executive producer of NBC Sports, and its president is John Martin, formerly No. 2 man to Roone Arledge at ABC Sports.

Officials at ABC Video Enterprises declined comment. A Nabisco spokesman also declined comment but called the report "conjecture." Officials at Ohlmeyer could not be reached for comment.

The deal with Nabisco is reportedly one of several offers ABC Video considered for part of its 100% ownership of ESPN. Other offers reportedly came from Gillette Co., Stroh Brewery, Coca-Cola Co. and Viacom Broadcasting (AA, May 7).

Sources said ABC Video is interested in having Ohlmeyer involved because of its sports background and the Olympics experience of Messrs. Ohlmeyer and Martin. Mr. Ohlmeyer was the executive in charge of NBC's aborted 1980 Moscow games coverage, and Mr. Martin handled setup of ABC's 1984 Olympics coverage.#

USFL eyes syndie play

By ROBERT RAISSMAN

NEW YORK—In the face of declining tv ratings, the U.S. Football League is exploring moving into syndication if owners decide to move to fall football in 1986.

McKinsey & Co., which is conducting research for the league on a move to the fall, has approached some major advertisers, asking if they would be interested in a syndicated USFL package if the league did not have a network option.

Jim Byrne, a USFL spokesman, said syndication is one of the scenarios that is being placed before advertisers.

In June, it reached agreement with Entertainment & Sports Programming Network for a three-year cable package worth more than $70 million. ESPN executives have indicated that they would support a USFL move to the fall. The USFL is negotiating with ABC-TV, which has exercised its option to renew its current contract.

Michael Trager, president, Robert Landau Associates International

(Continued on Page 33)

Remy tests new import

By GAY JERVEY

NEW YORK—Remy Martin Amerique and Premium Wine Merchants are introducing Frisson wine into limited test market in the U.S.

Frisson is scheduled for a Sept. 1 debut in Providence, R.I., and one city each in California and the Midwest.

The French import is made from the same grapes used to make Remy Martin cognac. "This is the first time that anybody has taken that wine [used to make cognac] and sold it as wine alone," said Gary Kreissman, Premium's vp-marketing. Remy and Premium market the cognac in the U.S.

At $2.99 a bottle, Frisson falls into the low-price range of the wine spectrum. But the main thrust of its advertising campaign will not be price but attitude and image.

"The prime target is the person in his or her early to late 20s, people who do not think of themselves as conservative and who like to be thought of as individuals," Mr. Kreissman said.

Ads by Avrett, Free & Ginsberg will be themed "Frisson. . .the party is on" and will sport a youthful and upbeat look. Radio and tv will be the predominant media used, including strong use of MTV: Music Television.

"With Frisson, we will be selling wine as entertainment, as fun," Mr. Kreissman said. "It meets with the American psyche."

Ideally, Frisson will begin a regional, market-by-market rollout by spring, 1985. Mr. Kreissman did not disclose advertising budget figures but said that it was "in the millions on a national rate."

In addition to the flagship Remy Martin brand, Remy and Premium import the DeLuze Classique line of wines; Grand Empereur, a premium French brand, and Krug champagne.#

Circulation $$ top 50%: MPA

By STUART J. ELLIOTT

NEW YORK—For the first time, magazines are getting more of their revenues from circulation than from advertising, according to the latest Magazine Publishers Assn./Price Waterhouse financial survey.

The survey, based on responses from 154 magazines about their operations last year, showed 50.13% of revenues came from circulation, while 49.87% came from advertising.

Subscriptions contributed 33.7% of revenues and single-copy sales amounted to 16.43%, resulting in the 50.13% total for circulation revenues.

Revenues from circulation have been rising steadily in the past decade, as publishers increased newsstand and subscription prices. As recently as 1976, circulation revenues were 45% of the total. In the previous survey, covering 1982 results, 49.8% of revenues came from circulation and 50.2% from advertising.

The survey also showed the average magazine made more money in 1983 than in 1982. The average pretax profit, as a percentage of revenue, rose to 10.89%, from 8.76% for the previous year. In 1981 the figure was 8.97%, while in 1980 it was 7.77%.

Magazines with circulation of more than 2 million had the highest pretax operating profits, 13.26%, followed by weeklies and every-other-weeklies, at 13.02%, and those with circulations of 1 million to 2 million, at 9.66%.

One category, magazines with circulations of 250,000 to 500,000, showed a pretax operating loss of 4.05%.

Results in other categories: Less than 250,000 circulation, 9.54%; 500,000 to 750,000, 7.40%; 750,000 to 1 million, 9.49%; 1 million to 2 million, 9.66%, and not-for-profit magazines, 8.58%.#

Firestone drops BBDO for Canadian agency

AKRON—Firestone Tire & Rubber Co. has changed national ad agencies in order to target retail marketing.

BBDO, New York, lost the estimated $20 million account this week to Saffer, Cravit & Freedman, Toronto, the Firestone of Canada agency for the last two years.

Ironically, it was BBDO that created the campaign for Firestone's MasterCare service program, a retail-oriented service.

"We are redirecting our advertising to emphasize retail activity for Firestone [-owned] stores and retail stores. We selected Saffer because of its specialized expertise in retail advertising," said Gerald Kerr, director of Firestone's sales and service group. Saffer will be responsible for Firestone tires and auto service via national tv and magazine advertising and retail and newspaper advertising. BBDO had the account since 1980.

Brubaker, Cole & Associates, Twinsburg, O., handles Firestone's $2.5 million-to-$3 million farm, off-highway, lighttruck, performance tire and trade advertising. Brubaker got the account in December, 1983, from Ketchum Advertising/Cleveland.#

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Nestle's managing director discusses his acquisition and advertising philosophies and a range of other topics with Advertising Age editor-in-chief Rance Crain.

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Eight companies in 1983 broke ground by using promotions for categories that hadn't done so before or by developing an unusual use of promotion.

Special Report

Latin America

17 Media test advertisers' spirit of adventure
Advertising in Latin American media requires a crash course in dealing with inflation and a spirit of adventure. You don't know who will own the medium next month that you've placed your ad with or if it will have been closed by the government.

18 Governments hold press freedom hostage
Many Latin American governments control more than half of the economy in their countries and, in their role as biggest advertiser, can make or break a publication.

24 Soap operas slip sales pitches into scripts
Consumer product advertising is built into the scripts of Brazil's popular soap operas.

27 After Europe, *Wall Street Journal* looks south
After last year's successful introduction of a European edition, the *Wall Street Journal* is considering launching a Latin American edition.

32 Cable on obstacle course
Cable companies in several countries have overcome lack of funding, interventionist governments and anti-American programing sentiments to cable their nations.

Latin American report editor: Carolyn Hulse
Illustration above: Bill Reinhold

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To our readers

This week's Special Report on Latin America is a good example of a real joint effort between two professional journalists. Carolyn Hulse, a veteran Ad Age staffer on both the features and the international desks who recently "retired" to spend more time with her young sons, and Laurel Wentz, our Latin America special correspondent based in Sao Paulo, teamed up to create a blend of stories that would give a sense of Latin America's media and advertising.

The two met in Chicago in late March to exchange ideas and then sort out the strongest of them to assign to writers all over Latin America. In the planning sessions, Carolyn offered her knowledge of American readers and Laurel provided her insights on the events and culture of Latin America.

Then the teamwork really began, coordinating the efforts of correspondents in such countries as Colombia, Brazil, Peru, Mexico, Paraguay and Guatemala. Laurel contacted the writers and doled out the assignments. As their "files" poured in, Carolyn faced the task of trimming and blending several full-length stories into one that would capture the essence of the assignment.

One of the challenges for this Special Report was locating a knowledgeable opinion writer for the Commentary Corner. Laurel and Carolyn, through the efforts of two stringers in Latin America, reached Nobel Prize winner Gabriel Garcia Marquez and Argentinian writer Jacobo Timerman, but both were unable to take on the assignment. Robert Cox, an Englishman now working in South Carolina and formerly editor-in-chief of the *Buenos Aires Herald*, accepted.

Dealing with problems of communicating via telex, overloaded phone lines and the mails, coping with difficulties in comparing advertising expenditures among the various countries and melding many reports into coherent, cogent articles were all part of a day's work for Carolyn and Laurel.

On another international note, Rance Crain's lead feature story this week is an interview in Switzerland with Nestle S.A. managing director Helmut Maucher.

Marion Elmquist
Editor

Letters

Ethnic images

In the article, "Using ethnic images—an advertising retrospective" (June 14), your commentary contained an unfortunate racial slur which only perpetuates the very "crude and condescending images that appealed to largely Anglo-American audiences who found it difficult to reconcile their own visions of beauty, order and behavior with that of non-Anglo-Americans."

Clearly you are also having difficulty reconciling this vision when you make a statement that "advertisers may have gone too far and created stereotypes of 'successful' ethnic group members that are as unrealistic as those of the past."

As a "successful" (and why must you put successful in quotes?) ethnic group member, I have yet to see one advertisement that presents an exaggerated portrayal of ethnic success. Since when has it been unrealistic to see well-groomed, professional minorities socializing, leading board meetings or even breaking world records like Carl Lewis in his Nikes?

Anne Kenney-Daniels
Advertising sales representative
People
New York

Editor's note: The passage that Ms. Kenney-Daniels refers to was not written by Advertising Age, but was a direct quote from the "Ethnic Images in Advertising" catalog issued by the Balch Institute for Ethnic Studies in Philadelphia. And the word successful *was bracketed by quotation marks in the catalog.*

Feathering with fables

What a delightful addition to your publication: Stanley Burkoff's Fables (June 14).

Since his latest positions as president and creative director each were for 10-year periods, do we assume that he'll be feathering our issues for the next 10?

Irwin Dushkin
President
G/D Advertising
Miami

Tribute to Shaw

I thoroughly enjoyed James Brady's column "The old lion," (June 7) the tribute to Irwin Shaw.

As a young veteran of World War II, I enrolled in college in 1946. Two years later, I played the chief protagonist in Irwin Shaw's "Bury the Dead." Since that time I think I've read just about everything that he had published. Mr. Brady's tribute was one of the best that I have read, and I thank him.

Edwin J. Lasko
Executive vp-general manager
Cedar Rapids Television Co.
KCRG TV 9
Cedar Rapids, Ia.

Cable in paradise

After reading the headline "Cable finds trouble in paradise" (Cable Tv, May 31), I was prepared for the worst. A close reading of the articles, however, reveals an industry that will soon be the dominant technology for delivery of entertainment and information to the American household. Who could complain about that?

Instead, I'm writing to congratulate Advertising Age for telling it like it is. From Craig Leddy's summary of the improved prospects for passage of legislation to deregulate cable to Nancy Josephson's piece on successful techniques for marketing

cable, it is clear that cable is achieving its potential. In fact, cable households more than doubled during the past four years. Moreover, cable will pass 70% of tv homes by the end of 1984. Without doubt, there have been growing pains during the rewiring of America. But research released at the National Cable Television Assn.'s annual convention confirms that cable is winning high marks from satisfied subscribers. Indeed, most who drop the service wind up regretting the decision.

Edward W. Dooley
Vp-public affairs
National Cable Television Assn.
Washington

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Local

(Continued from Page 19)

"We can't provide expensive stunts, so we concentrate on local appeal, on the show's unique Peruvian quality."

The twice-monthly series costs about $5,000 per episode to produce—high by Peruvian standards—and is one of the first productions to be shot on location.

Despite "Gamboa's" high ratings and devoted fans, leading tv network Panamericana, which co-funds the series with the new production company Cinetel S.A., may replace the popular series with a soap opera.

"These are hard times," Mr. Llosa says. "Panamericana knows it can sell a soap opera outside Peru even if it's not that well done . . . they need to make money off their productions."

Chile

Chile's seven-hour tv extravaganza "*Sabados Gigantes*" ("Giant Saturdays") is an advertiser's dream. Happy program participants shout consumer product brand names, sing advertisers' snappy jingles and even gambol around the stage clutching sponsors' products. All this and high ratings, too.

"*Sabados Gigantes*" combines skits, songs, amateur talent competitions, games and contests. The show has been running for 22 years and still averages a 60 rating or better—the highest on Chilean tv. The show's emcee is the 43-year-old Don Francisco, quite possibly the most popular man in Chile.

Don Francisco's one-man tv kingdom is inseparable from advertising. On a typical program, a couple is chosen at random from the audience and challenged to sing the Pepsodent gel toothpaste jingle. If the two get it right, they win a handful of pesos.

Colombia

The pride of Colombian tv is an all-too-real 62-episode adaptation of Peruvian writer Mario Vargas Llosa's semi-autobiographical novel "Aunt Julia and the Script Writer."

Mr. Vargas Llosa, 48, drew on his own experience with radio in the Lima of the 1950s to write his nostalgic comic novel about the bizarre world of writers obsessed with inventing new plot twists for radio soap operas. It is also a great love story between the protagonist (age 19) and the beautiful Aunt Julia (32), whom he eventually marries.

In real life, Mr. Vargas Llosa did marry his own stunning

Mexico came to a standstill the night the final episode of the soap opera "The Curse" was aired.

Aunt Julia. The marriage lasted nine tempestuous years—until he fell violently in love with Julia's 15-year-old niece, Patricia, now his second wife. (Neither woman is a blood relation.)

After seeing the tv series, the enraged Aunt Julia has written her own best seller called "What Varguitas Didn't Tell" about their stormy marriage. The book picks up where Mr. Vargas Llosa's novel and the tv series leave off.

The tv series so far has been aired in seven countries outside Colombia, with negotiations going on with U.S. Spanish-language Channel 41 in New York. Now fans of Latin American literature are wondering if and when a serialized "What Varguitas Didn't Tell" may come to the small screen.

Brazil

If there is any unifying theme to the carnival-like pandemonium of "*Cassino do Chacrinha*," it is music. The music and assorted deafening noises never stop during the two hours Chacrinha presides over a show that alternates some of Brazil's top singers with the rankest amateurs from the studio audience. He dispatches the worst contestants with a piercing toot of his big yellow horn.

Chacrinha has been doing the show for 15 years and has been on four tv networks. He averages a 25 rating and a 50 share of audience for the 4 p.m.-to-6 p.m. Saturday slot.

Chacrinha is the master of what his current network, TV Globo, calls the "integrated commercial." Periodically during the show it is Haspa Savings Bank time. Chacrinha leads several choruses of the Haspa jingle, the Chacretes don Haspa t-shirts and ribbons, Haspa neon signs flash on and off and Chacrinha draws entries to the Haspa lottery. AA

U.S. tv series get pushed around

Brazil's cavalier treatment of its imported U.S. series would make an American programing executive shudder. Shows such as "Magnum, P.I." and "Hart to Hart" bounce from one time slot and day to another, temporarily are replaced with weekly Kung Fu movies, disappear for months and return with no fanfare at a different time.

"Hill Street Blues" and "Matt Houston," shown a few months ago at 11:30 p.m. Mondays and Tuesdays, now are being aired at 5 a.m. weekends. A loyal audience rarely develops.

Figuring out what a foreign program was called before it was dubbed into Portuguese is as much of a challenge as discovering when it is aired. Brazilians know "Hart to Hart" as "Couple 20" ("*Casal 20*") and "Matt Houston" as "High Box" ("*Caixa Alta*"). "Hill Street Blues" becomes "Heavy Lead" ("*Chumbo Gross*") in Portuguese. The Spanish-speaking countries where "Hill Street Blues" is popular translate it somewhat more logically as "The Price of Duty" or "Paying Your Dues" ("*El Precio de Deber*").

Venezuelans like to watch U.S. major league baseball as well as "Fantasy Island," "Charlie's Angels" and "CHiPs." In Argentina, with "Dallas," "Dynasty" and "Dukes of Hazzard" to choose from, viewers really turn on their sets for double-feature reruns of "Get Smart." To the amazement of Argentine tv executives, the 1960s Mel Brooks' comedy about bumbling secret agent Maxwell Smart draws 29% of the prime-time audience at 8 p.m. Monday through Friday.

Peruvians watch "Fantasy Island," "Dynasty" and, twice-a-day, reruns of "The Untouchables." High quality Brazilian soap operas are guaranteed hits, but only one lucky network, Panamericana, can afford to buy them. Other channels make do with cheaper soap imports from Argentina and Venezuela.

In Mexico, nine of the top ten rated programs on one channel during a recent week were soap operas, led by a soap called "The Beast" ("*La Fiera*"). U.S. series such as "Charlie's Angels" and "Bionic Woman" were popular with Mexicans until private tv monopoly Televisa, hard-hit by massive peso devaluations, stopped importing new episodes.

"When the 'Dukes of Hazzard' began running, it achieved a 30-point rating, but viewers were seeing the same chapter five times," says Lilia Guajardo, media director at Walter Thompson de Mexico.

New episodes of U.S. shows are being imported again, but one channel nearly has doubled its ratings since last year with series such as "The Munsters" and "The Addams Family." AA

Latin American media breakdown

	Argentina	Brazil	Chile	Colombia	Mexico	Peru	Venezuela
Total advertising expenditure 1983*	N.A.	$2.1 billion	$105 million	$337.8 million	$200 million	$74 million	$186 million
Breakdown by media							
Television	29.6%	61%	45.1%	52%	50.6%	53.9%	50.5%
Newspapers	23.5	14.7	35.1	18	12.3	25.7	25.9
Radio	8.4	8	10.8	25	16.9	12.2	17.1
Magazines	5.7	12.9	6.1	5	9.2	3.8	2.0
Outdoor	7.6	2.3	2.8	—	3.0	4.4	2.3
Cinema	2.4	0.4	0.1	—	1.5		0.9
Media ownership Television	Government (Buenos Aires); private outside Buenos Aires	TV Globo and other private	Chilean universities in Santiago	Government controls, but hires out to private companies	Televisa	One government, five private channels	Private and government
Newspapers	Private, mostly family-owned	Private, largely family-owned	Edwards chain and other private	Private	Private	Private	Private
Radio	Private, government	Private	Private and government	Government controls, but hires out to private companies	Televisa and other private, government	Private	Private
Commission structure	17.5% on gross, plus volume discounts; media wholesalers	20% on gross media, 15% on gross production, plus volume discounts and price cutting	17.65% of net, plus volume discounts	17.65% on net billings; discounts prevalent	17.65%; French plan prevalent	17.65% on net billings and 15% on gross; discounts common	15.2% on gross media and production plus volume discounts

*These figures are based on average exchange rates for 1983; high rates of inflation and extreme currency devaluations should be taken into account.

Source: Advertising Age

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Dayton Hudson targets its 'other' stores

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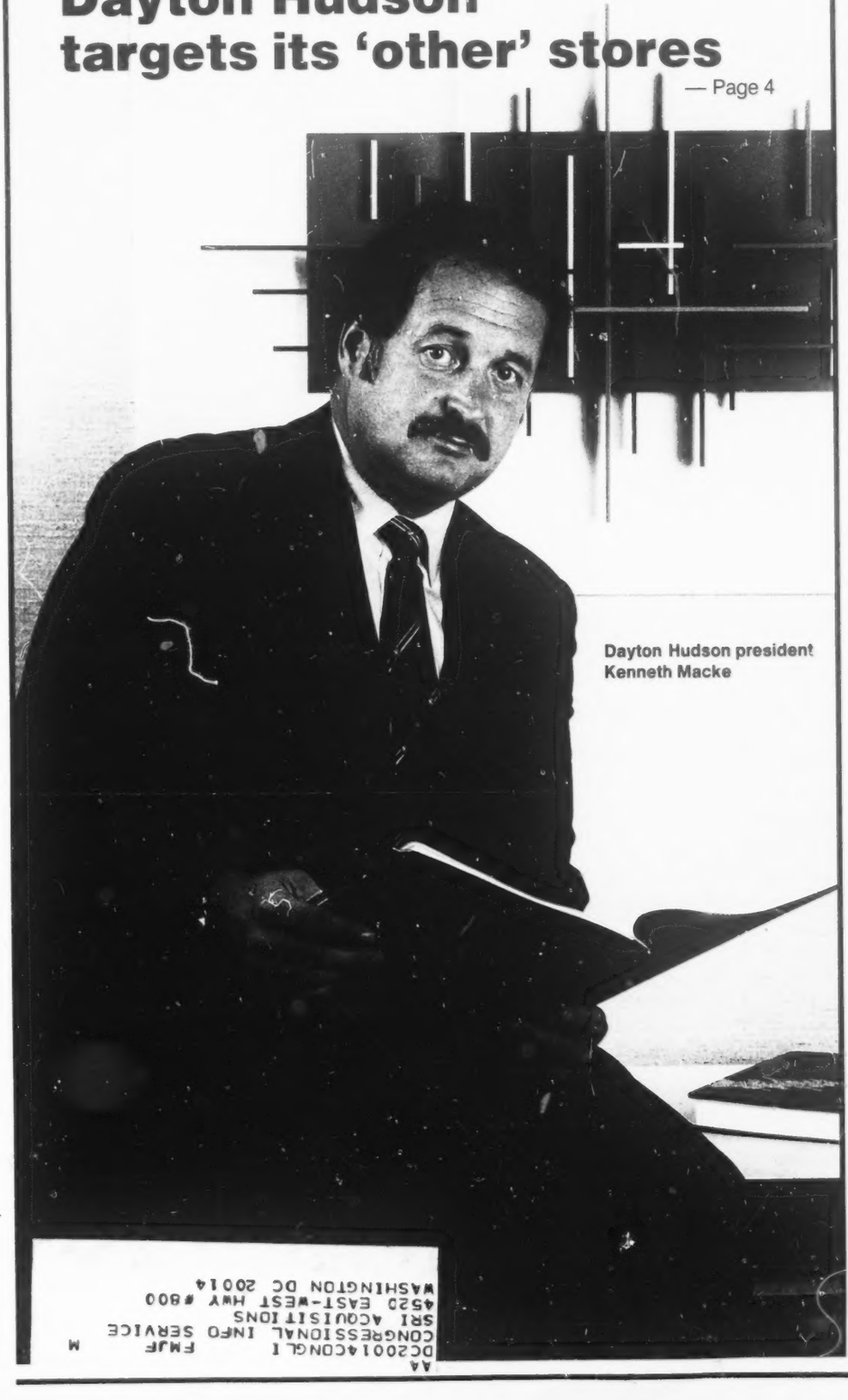

Dayton Hudson president Kenneth Macke

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Red-faced RKO faces $4 million 'oversight'

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Candidates learn ABC's of marketing to Hispanics

— Page 2

Texas plan to levy ad tax bites the dust

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General Mills sweetens pot for fruit bars

— Page 3

Play ball!: An all-star look at a pastime

— Viewpoint, Page 18

Mexico fancies generic goods

— International section

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